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BY
LOUIS N. FEIPEL

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ELEMENTS OF BIBLIOGRAPHY

BY LOUIS N. FEIPEL

FOREWORD

THERE has always been an interest in bibliography, but never so widespread and so systematically active an interest as of recent years. Indeed, it might almost be said that bibliography has leapt into importance suddenly. Bibliographical societies now exist in all leading countries of the world; and their transactions, as well as the journals and magazines devoted to book and library questions, indicate how strong a hold the subject has already taken upon the public.

The art, or science, of bibliography has, in these days, attained a high state of perfection, and yet there is any amount of poor or indifferent bibliographic work done. Bibliographies are being compiled by all sorts of persons, many of whom are possessed of no expert bibliographical training whatever. The reason for this is partly that there is no satisfactory treatise on the subject which covers the entire ground briefly and in a systematic manner. The best extant treatises are in foreign languages, and the English contributions to the subject are not well adapted to systematic study or self-training. Nevertheless, the study of a simple, well-prepared manual, supplemented by actual perusal and examination of books of all kinds

and ages, is the only practical way in which to acquire the art of bibliography.

As to the practical value of a knowledge of bibliography there can indeed be little room for doubt. A recent authority on this matter may well be quoted. He says:

> In every possible avenue of research or inquiry, bibliography plays an important part. An acquaintance with bibliographical writings, conjoined with access to the best examples, is a kind of master-key which will unlock the stores of knowledge of all ages, and, when used with intelligence, has the power of opening up sources of information which might otherwise be unsuspected or neglected.[1]

In truth, bibliography is acknowledged to be a great help to the student, indispensable to the librarian in his capacity of provider of books for all sorts of students, and "the young man's guide and the old man's comfort in the choice of a library." It is obvious, therefore, that whoever compiles a bibliography is a benefactor to all who buy or read or study books, inasmuch as he contributes to the knowledge not only of books, but of the history of literature, art, or science.

GENERAL PRINCIPLES

Scope and extent.—Bibliography, or the compilation of bibliographies, is one of the most important branches of bibliology, or the science of books. It is the chief source of information for seekers after book knowledge, and is as varied in its resources as the questions propounded to it are multifarious.

[1] J. D. Brown, *Manual of Practical Bibliography*, 1907, pp. 155–156.

The word βιβλιογραφία was used in post-classical Greek to mean the writing of books, and as late as 1761, in Fenning's *English Dictionary*, a bibliographer is defined as "one who writes or copies books." The transition from the meaning "a writing *of* books" to that of "a writing *about* books" was accomplished in France in the eighteenth century. Bibliography is still sometimes extended in meaning to cover nearly everything in which a book-loving antiquary can be interested, including the history of printing, bookbinding, book illustration, and book collecting. Strictly speaking, however, bibliography should confine itself altogether to the description of books *qua* books.

The ideal of bibliography—an ideal which, it is needless to say, will never be achieved, but which may be closely approximated—is the description, in minute detail, of all the books of the world, past, present, and future, so as to be available forever. Bibliography may, therefore, be defined as (1) the art of discovering book information and imparting this information to others; (2) by derivation, the great mass of compiled literature which contains this information; and (3) specifically, a compilation of book information relating to a particular person, place, thing, or period. The relation existing between these various connotations is that of means and end—the first constituting the means by which the last two are produced. It follows, therefore, that the perfection of the art of bibliography consists in adapting the means to the end in the most satisfactory manner possible, and in order to

do this a thorough study of the principles underlying the art is essential.

Elements and factors.—The prime requisite of bibliography is the existence of books. A *book* is any composition recorded on a number of leaves bound together in proper order so as to convey ideas to anyone conversant with the form of composition used. Printing is not essential; neither is publication. In fact, some of the most interesting and valuable books have never been printed or published. These are known as *manuscript books* or *inedita.* Large books often appear in more than one *volume.* Certain small books are called *pamphlets*—a vague term usually understood to mean a book of less than one hundred pages, unbound, and devoted to some ephemeral subject. *Periodicals* are hybrids among books, the typical periodical being a serial publication, the units of which are made up of a number of inseparable pamphlet contributions, and which appears at more or less regular intervals throughout the year. Bound volumes of periodicals have always been treated as books; separate copies of a periodical are not ordinarily looked upon as books, except from the standpoint of manufacture and library circulation; but the various articles included in a periodical, when considered separately, are rightfully treated as pamphlets. Indeed, many of them are reissued in separate pamphlet form.

An *edition* of a book is the whole impression of that book printed from one set of type forms or plates. Successive *impressions* of an edition are called *reprints.* A

new edition requires new typesetting or alterations in the old. Editions and reprints ordinarily comprise a number of *copies*. A *limited edition* is one which consists of a limited number of copies, usually a small number. The copies belonging to different editions necessarily differ from each other in point of composition, and may or may not differ also in physical condition. Copies of the same edition are not supposed to differ from one another in point of composition, and they are also ordinarily uniform in physical make-up. This physical *make-up*, or *format*, however, differs sometimes in one and the same edition. The difference may be in size, quality of paper, binding, or other physical details. In any case, some qualifying phrase should be used to denote such difference, e.g., large-paper edition, library edition, quarto edition, india-paper edition, cloth-bound edition, interleaved edition, etc. In course of time, too, copies of the same book necessarily come to differ from one another as a result of ownership and use, many of them thus receiving adventitious value in the eyes of connoisseurs, or becoming objects of curiosity for book collectors.

Book information comprises the facts and conjectures centering about a book considered as an entity. This entity involves creation (conception, composition, and production), career, and ultimate fate. The aggregate constitutes the *history of the book*, and the component parts are spoken of as *bibliographical details*. A collection of such bibliographical details concerning a given

number of books forms a *contribution to bibliography*, or, as popularly understood, *a bibliography*.

Every book originates in an idea. Every idea originates in a human mind. Therefore every book derives from man. In other words, every book has an *author*. By the aid of language or some other mode of expression, an idea is converted into words, musical notes, or pictures, which, when properly arranged by some graphic art into a homogeneous whole, form a book. A great number of books never advance beyond this stage of production. Naturally, they are very little known beyond the immediate circle of the author's acquaintance. They constitute, however, a fruitful field for the hunter after curious book information. When a book has reached the stage of production just indicated, its author usually endeavors to endow it with permanence by means of multiplying the number of copies and distributing them widely. This is ordinarily secured with the aid of the printing-press. Prior to the invention of the printing-press, recourse was had to duplication by hand. Many books have been thus preserved to future generations. In spite of duplication, however, many a book has ceased to exist. Books that are still in existence are termed *extant* books; those no longer in existence are styled *non-extant*.

The important facts in the history of a book up to this stage are usually given in the book itself. The parts of a book devoted to this information are the title-page and the preface. The *title-page* of a book, as at present under-

stood, is the leaf bearing the name—i.e., title—by which the author or publisher wishes the book to be known. The title is ordinarily accompanied by the name of the author, the place and date of publication, the name of the publisher, and very often by other data. The *preface* usually contains a statement of the origin of the work. These sources of information are invaluable, but occasionally they have been found to be untrustworthy. Hence they should be supplemented by investigations elsewhere.

The history of a book necessarily includes a description of its *form* and of the *subject-matter* treated therein. For the former, a knowledge of the arts of typography, illustration, and bookbinding is essential. For the latter, a good general education is of greatest importance.

The subsequent *fate* of a book is the concluding chapter in the history of a book. Many books have become famous solely on account of their fate.

If the events connected with a book can be traced through the various stages enumerated above, a more or less complete history of the book is secured, which, when properly compiled, forms a contribution to bibliography.

Kinds and uses.—Bibliography, considered from the point of view of utility, may be divided into four kinds, namely, historical, eclectic, commercial, and inventorial. The first two are essentially cultural and altruistic in their appeal, while the latter two are practiced primarily for the benefit of the practitioner. *Historical bibliography* serves primarily the needs of the book collector and of the student of the art of printing; *eclectic bibliography* is

mainly directed toward the appraisal of the subject-matter contained in books, with a view to determining their relative suitability for purposes of study or recreation; *commercial bibliography* is the chief medium of exchange of books between bookseller and book buyer; and *inventorial bibliography* is practiced by all sorts of book owners for the sake of registering their book possessions for one reason or another. Each kind is actuated by distinct motives, regulated by more or less well-established principles, and practiced according to rather well-defined rules formulated from those principles.

The aim of *historical bibliography* is to trace the origin of books, describe their form and contents, and record the events connected with their careers. It does for books what history does for nations, and what biography and genealogy do for persons. When properly executed, historical bibliography not only supplies information about various books, but also reflects the state of civilization of the eras to which the books belong.

The material of historical bibliography comprises primary and secondary sources of book information. *Primary sources* constitute the bulk of contemporary historical bibliography, while the *secondary sources* constitute the great body of antiquarian book knowledge. The primary sources are to be found in the private and public documents of the persons and institutions concerned in the production of books. They comprise journals and correspondence of authors and their friends, and subsequently the correspondence and documents

exchanged between authors and publishers. Then follow, if the book is published, advertisements and announcements, including those carried by the book itself and such as appear elsewhere. These are finally supplemented by reviews and news items in the journals of the day. If the book continues to live in the minds of the people for any length of time, contemporary records of the book are apt to multiply indefinitely, and bibliographical lore is correspondingly increased. The aggregate of the foregoing constitutes the storehouse from which succeeding ages must derive their bibliographical information, and without which antiquarian bibliography would be an impossibility.

Antiquarian bibliography usually takes the shape of a more or less connected authoritative description and account of the history of a single book, or of a number of related books, of former times. The various kinds range from extensive histories of the literature of a nation to a brief paragraph throwing additional light on a single book or on a single phase of its history. The essential features of this kind of bibliography are (1) the comparative antiquity of the book or books concerning which information is being imparted, and (2) the fact that this information is derived from acknowledged authoritative sources.

Theoretically, the goal of historical bibliography is the history, as complete as possible, of every book, no matter whether it is extant or non-extant. Practically, however, this resolves itself into the compilation of

histories of national literatures, encyclopedias of book information of all sorts, and bibliographies of select books of one sort or other. The first two represent extensive, the last intensive, bibliography.

Eclectic bibliography, which aims to discriminate between books for the benefit of the reader or student of literature, is peculiarly the province of the educator. Its character is distinctly selective. It strives to advance the good and to suppress the bad. Impartiality and impersonality, together with sound judgment, are essential requirements for the proper practice thereof.

Commercial bibliography is a phase of salesmanship. It is nothing else than advertising ability applied to the sale of books. Shrewdness is naturally a prerequisite of success. Absolute truthfulness is not always in evidence, but untruthfulness is bound to end in loss of prestige or in failure in the long run. The qualifications for success in this field are those possessed by the successful press agent in general.

Inventorial bibliography is the application of accounting methods to books considered as personal property. It is probably the most widely practiced phase of the art of bibliography, being requisitioned wherever a valuable collection of books is deposited.

There are three main groups of persons who profit directly by bibliography, namely, students, librarians, and private book collectors. For the student, bibliography serves as a guide to literature, rather than as a technical description of books; it is a guide to the contents of books

rather than to their external peculiarities, that he requires. And it would seem as if the student's wants were those which had thus far received the most attention.

The librarian, by virtue of his profession, never loses sight of the possibility of a demand for a book being made by some reader, and he is anxious that no applicant should go away empty-handed. The aim of the librarian is to supply the wants of all comers, and he has therefore to consider the contents as well as the externals of the books he collects. Theoretically, the librarian strives to have his library contain books on all topics, and all the works of all writers; but since this is an unattainable end as well as an ideal of questionable worth, he works up to it as reasonably as he sees fit and as nearly as his resources will allow. And for this work of buying, making sure that the books are complete and of the best editions, cataloguing them, and filling up gaps in the collection, bibliography is without doubt his most essential tool.

The private book collector differs from the librarian in that he has no tastes or requirements to consider but his own. He needs to provide only the books on the subjects or of the kind that he cares for. His book acquisitions are very often appraised not according to their use as reading-matter, but according to their origin, their history, and their scarcity. They are prized not so much for what they contain as for what they are, namely, specimens of an art that can never be replaced. For this sort of person, bibliography serves several distinct purposes: it tells him what books exist and what constitutes

complete copies thereof, and it may tell him whether they are abundant and easy to get, or whether they are so rare that he has but a small chance of ever setting eyes or laying hands on them.

Compilation.—The various bibliographical details of a book fall into certain more or less well-defined groups or categories, e.g., authorship, title, subject, literary form, place and date of publication, size, binding, price, typography, number of copies printed, edition, etc. The inclusion or omission of any of these details is determined by the object aimed at in any piece of bibliographical work; and the perfection of the work naturally depends to a great extent on the judgment displayed in the selection of the items included or excluded. This phase of the subject might well be termed the *psychology* of the art of bibliography.

The compiling of book information, being a special phase of narrative and descriptive writing, is governed by the established rhetorical rules of narration and description. However, these rules must necessarily be modified to suit the needs of the particular work. These modifications express themselves in the *style* of the work, this style being largely dictated by the successes of past masters of the art.

The different points of bibliographic style have been quite fully analyzed in various treatises on cataloguing. Peculiarities of diction, punctuation, capitalization, abbreviation, and typography are to be avoided. The observance of this precept, however, is unfortunately not as

prevalent as it might be, particularly among public-library cataloguers. On this point, the remarks of Herbert Spencer may well be repeated:

> A reader or listener has, at each moment, but a limited amount of mental power available. To recognize and interpret the symbols presented to him requires part of this power; to arrange and combine the images presented requires a farther part; and only that part which remains can be used for realizing the thought conveyed. Hence, the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea, and the less vividly will that idea be conceived.[1]

Bibliographical writing may take either of two forms, namely, the catalogue or the narrative. The choice depends upon the object to be attained, *narrative* being particularly adapted to treatises intended to be read as a whole, while the *catalogue* form is better suited for occasional or particular reference. In either case, a logical *arrangement* of the subject-matter is essential for proper presentation and consultation. In short, the ideal of bibliographical exposition is that which supplies the greatest number of wants with the least expense of time and effort on the part of the user. The form and arrangement which are best suited to one kind of bibliography may be utterly unsuited to another. In every case, the end should determine the means.

The *unit* of bibliographical compilation is the description of a single edition or copy of a book. This unit is

[1] *The Philosophy of Style.*

known as a *book entry*. In its most meager form it consists of a transcript of the essential parts of the title-page.[1]

The essential parts of a title-page are: the *title* proper (i.e., the name of the book), *author*, and *imprint* (place of publication, publisher, and date). To these are then appended any other details which may be called for by the nature of the work in hand. The most common additions are data regarding the *physical make-up*, and descriptive notes of the *contents*. Physical make-up includes size, collation, paper, binding, and typography. *Size* is usually represented by a letter or symbol indicating the number of leaves into which the original sheets are folded, thus approximating the size of the printed page. For greater exactness, the size is sometimes indicated by giving the dimensions of height and width (but not thickness) in centimeters or inches. The *collation* consists of a statement of the number of volumes, pages, illustrations, maps, etc., entering into the make-up of the book. Specifications regarding *paper*, *binding*, and *typography* are very often of great value. Descriptive notes of the *contents* also serve a great variety of uses. Entries may thus be succinct or elaborate, depending on the number and extent of the component parts.

When the various entries of a given piece of work are placed in sequence according to the form of arrangement

[1] The first printed books had no title-pages, but the title itself was usually printed on the first leaf of the book. Later on, the title was printed on the second leaf of the book, forming the title-page proper; but the first leaf often retains an abbreviation of the title, which has received the name of half-title or bastard title.

previously agreed upon, the result is a bibliography in *catalogue* form. In other words, it is merely a list of book entries. For certain kinds of bibliographic work, this form possesses great advantages. For others, however, the entries must be further knit together by means of a connecting narrative, in which event a bibliography in *narrative* form is produced.

The *kinds of arrangement* for bibliographical units are as various as the different items that go to make up a complete description or history of a book. The arrangement may be according to date, author, title, subject, literary form, size, binding, price, printer, publisher, owner of copyright, or any other peculiar factor. Very often the arrangement is a combination of two or more of the above-named items, subordinated one to the other. Very often, too, the arrangement is absolutely arbitrary on the part of the compiler. Where there is a choice of arrangements, no one of which will answer all of the purposes to be subserved, the most natural one should be selected and followed, leaving the other purposes to be served by supplementary indexes or tables. If one of the objects of the proposed bibliography is to present a historical conspectus of the subject-matter, the main arrangement should be chronological; a properly constructed index would then suffice to furnish any other groupings desired.

On this matter of arrangement, on which the effectiveness of bibliographic work so greatly depends, no sounder advice can be given than that contained in the

remarks of A. W. Pollard, in the *Encyclopaedia Britannica* (11th ed.) III, 910. Mr. Pollard says:

In the eighteenth and early nineteenth centuries there was a tendency, especially among French writers, to exaggerate the scope of bibliography, on the ground that it was the duty of the bibliographer to appraise the value of all the books he recorded, and to indicate the exact place which each work should occupy in a logical classification of all literature based on a previous classification of all knowledge. Bibliographers are now more modest. They recognize that the classification of human knowledge is a question for philosophers and men of science, that the knowledge of chemistry and of its history needed to make a good bibliography of chemistry is altogether extrinsic to bibliography itself; that all, in fact, to which bibliography can pretend is to suggest certain general principles of arrangement and to point out to some extent how they may be applied. The principles are neither numerous nor recondite. To illustrate the history of printing, books may be arranged according to the places and printing-houses where they were produced. For the glorification of a province or county they are sometimes grouped under the places where their authors were born or resided. For special purposes, they may be arranged according to the language or dialect in which they are written. But, speaking generally, the choice for a basis of arrangement rests between the alphabetical order of authors and titles, a chronological order according to date of publication, a "logical" or alphabetical order according to subjects, and some combination of these methods. In exercising the choice, the essential requisite is a really clear idea of the use to which the bibliography, when made, is to be put. If its chief object be to give detailed information about individual books, a strictly alphabetical arrangement "by authors and titles"(i.e., by the names of authors in their alphabetical order, and the titles of their books in alphabetical sequence under the names) will be the

most useful, because it enables the student to obtain the information he seeks with the greatest ease. But while such an alphabetical arrangement offers the speediest access to individual entries, it has no other merit, unless the main object of the bibliography be to show what each author has written. If it is desired to illustrate the history and development of a subject, or the literary biography of an author, the books should be entered chronologically. If direction in reading is to be given, this can best be offered by a subject-index in which the subjects are arranged alphabetically for speedy reference, and the books chronologically under the subject, so that the newest are always at the end. Lastly, if the object is to show how far the whole field has been covered and what gaps remain to be filled, a class catalogue arranged according to what are considered the logical subdivisions of the subject has its advantages. It is important, however, to remember that if the bulk of the bibliography is very large, a principle of arrangement which would be clear and useful on a small scale may be lost in the quantity of pages over which it extends. An arrangement which cannot be quickly grasped, whatever satisfaction it may give its author, is useless to readers, the measure of its inutility being the worn condition of the alphabetical index, to which those who cannot carry a complicated "logical" arrangement in their heads are obliged to turn, in the first instance, to find what they want. It should be obvious that any system which necessitates a preliminary reference to a key or index rests upon grave suspicion, and needs some clear counterbalancing gain to justify the loss of time which it entails. The main classification should always be that which will be most immediately useful to readers of the books. To throw light on the history of a subject, and to indicate how far the field is covered, are honourable objects for the compilers, but should mostly be held subordinate to practical use. It is noteworthy, also, that they may often be better forwarded by means of an index or table than by the main arrangement.

In order to facilitate reference, the units of a bibliography, in catalogue form, the key to which is supplied by an index, should be numbered consecutively, and the references in the index should be to the numbers of the entries and not to the pages on which the entries appear. This device may be found exemplified in a number of excellent bibliographical compilations.

The greatest bibliographical failures are those which pretend to combine in a single arrangement the advantages possessed by all or several of the existing forms. The classic example of this is what is known as a "dictionary catalogue," pretending, as it usually does, to supply all the advantages of bibliographical arrangement in the alphabet form. Unindexed class bibliographies, if at all extensive, are also apt to prove disappointing.

Conclusion.—Scholarly bibliography usually involves a great deal of research on the part of the compiler; and a thorough knowledge of bibliographical sources and authorities, as well as of general reference books, is of prime importance. This want can only be supplied by a thorough course of training in the use of the tools in question.

PRACTICAL APPLICATIONS

Bibliographical encyclopedias.—A bibliographical encyclopedia may be defined as a universal handbook of book information. The ideal toward which bibliographical work of an encyclopedic nature should be directed is the provision in an accessible form of a standard description

of a perfect copy of every book of literary, historical, or typographical interest, as it first issued from the press, as well as of all the variant issues and editions of it. Wherever such standard descriptions have been made, adequately checked, and printed, it is manifestly possible to describe every individual copy of a book by a simple reference to them, with a statement of its differences, if any, and an insistence on the points bearing on the special object with which it is being redescribed. Only in a few cases, however, has any approach been made to a collection of such standard descriptions. At the present time, the number of such standard works is very small, owing partly to the greater and more accurate detail now demanded, and partly to the absence of any system of co-operation among libraries, each of which is willing to pay only for catalogues relating exclusively to its own collections. It is to be hoped that through the foundation of bibliographical institutes more work of this kind may be done.

The nearest approach to such a work is doubtless the *Catalogue of Printed Books in the British Museum.* This was begun in 1881, and, although completed some years ago as far as the original alphabet is concerned, it is being supplemented right along. The catalogue is arranged in an alphabet of authors' surnames, and includes frequent collections of matter relating to authors, as well as works by them. It is not so fully descriptive as some of the bibliographical dictionaries about to be mentioned, but surpasses them all in point of comprehensiveness.

The general catalogue of the Bibliothèque Nationale of Paris, prepared on similar lines to that of the British Museum, is still in the early letters of the alphabet, and no doubt it will be many years before it reaches completion.

The best general bibliography of the best and rarest editions of books is doubtless the important work of J. C. Brunet, entitled *Manuel du libraire*, the fifth edition of which was published at Paris in six volumes in 1860–65. Two supplementary volumes were issued in 1878–80. The original edition was published in 1810, in three volumes, and is practically obsolete. The arrangement of entries is by authors' names, in alphabetical order, with a classification and a topical index. The book descriptions are very full, and prices are often given, together with other useful notes and information. The *Trésor de livres rares et précieux*, by J. G. T. Graesse, published at Dresden in seven volumes, in 1859–69, is also a valuable bibliography on the same lines as Brunet's manual.

Georgi's *Allgemeines Europäisches Bücher-Lexicon* (11 vols.), published in Leipzig in 1742–58, and Maittaire's *Annales typographici ab artis inventae origine ad annum 1664* (5 vols.), published at The Hague in 1719–41, with a supplement by Denis issued at Vienna in 1789, in two volumes, are earlier contributions to this form of bibliography; while the *Dictionnaire bibliographique* of Santander (Brussels, 1805–7) and Ebert's *Bibliographical Dictionary* (originally published at Leipzig in 1821–30, and afterwards translated and published at Oxford in 1837) are other admirable examples of select general bibliographies.

National bibliographies.—There are a great number of national bibliographies, but they are for the most part either incomplete or out of date. Lowndes's *Bibliographers' Manual of English Literature* and Allibone's *Dictionary of English Literature and British and American Authors* are probably the most familiar to American students. Lowndes's *Manual* was originally published in 1834, but is now best known in the revised edition of H. G. Bohn (London, 1857–64). It is of great value for its approximate prices and for its other information, but the subject-matter is not very clearly set out. Allibone's *Dictionary* was originally published in Philadelphia, 1859–71, in three volumes. It is a very pretentious work, but extremely inaccurate. Its chief value lies in its select criticisms on the works of authors. A supplement, edited by J. F. Kirk, was issued in 1891, in two volumes, which brings the work down to 1890. This supplement is more accurate than the original volumes.

A notable forerunner of these two works is the *Bibliotheca Britannica*, compiled by Robert Watt and published at Edinburgh in 1824. Two of its four volumes are devoted to authors, and two to subjects. Sabin's *Dictionary of Books Relating to America*, published in New York, 1867–92, in twenty volumes, extends only as far as the name "H. H. Smith."[1] Roorbach's *Bibliotheca Americana* (New York, 1849–61), 4 vols., covers the period from 1820 to 1861. Of Evans's *American Bibliography*,

[1] According to a recent announcement, Sabin's "Dictionary" is to be completed by Mr. Wilberforce Eames.

designed to cover the period from 1639 to 1820, eight volumes, bringing the list down to the year 1792, have been published.

Other national bibliographies of importance are the following: Haeghen (F. Van der), *Bibliotheca Belgica*, Ghent, 1879–98, in parts; Brunn (C. V.), *Bibliotheca Danica*, Copenhagen, 1872–96, 3 vols., covering Danish literature from 1482 to 1830; Quérard (J. M.), *La France littéraire*, Paris, 1827–64, 12 vols., covering the eighteenth and nineteenth centuries; Heinsius (W.), *Allgemeines Bücher-Lexicon*, Leipzig, 1812–94, 19 vols., covering German literature from 1700 to 1892; Kayser (C. G.), *Vollständiges Bücher-Lexicon*, Leipzig, 1833–1912, covering Germany and adjacent states from 1750 to 1910 (now superseded by *Deutsches Bücherverzeichnis, bearbeitet von der Bibliographischen Abteilung des Börsenvereins der Deutschen Buchhändler zu Leipzig*); Hidalgo (D.), *Diccionario general de bibliografia española*, Madrid, 1862–81, 7 vols.; Silva (I. F. da), *Diccionario bibliographico portuguez*, Lisbon, 1858–93, 16 vols.; Pettersen (Hjalmar), *Norsk boglexikon, 1643–1813*, Christiania, 1899, in progress; Linnström (Hjalmar), *Svenskt boklexikon, 1830–1865*, Stockholm, 1867–84, 2 vols.; Thieme (Hugo P.), *Guide bibliographique de la littérature française de 1800 à 1906*, Paris, 1907; and Federn (Robert), *Répertoire bibliographique de la littérature française*, New York, 1913.

Histories of literature in narrative form usually stop short of bibliography proper, contenting themselves with a critical account of the most notable literary works in

their relation to history and civilization. There is no good reason, however, why this should be so. Literary historians who study their subject with sufficient closeness ought to be able to state which are the best editions of every literary work that comes under their notice. A national literary history which recognized this bibliographical side of the subject would be an inestimable boon to students in assisting them in a proper study of the books; but in the absence of such a desideratum, students must perforce rely on other bibliographical aids. Two noteworthy examples of existing histories of English literature are deserving of mention. The *Cambridge History of English Literature* (in progress) is a good specimen of the unillustrated sort, while Garnett and Gosse's *English Literature* (1903, 4 vols.) is notable for its illustrations and facsimiles.

Annals of book-hunting.—In former days, collectors regarded books more in the light of articles of *vertu*, or valuable curiosities, than as vehicles for the spread of knowledge. Naturally the tendency was to make a hobby or sport of the serious work of library formation. And it cannot be denied that the fascination of book-hunting of this sort is very great. To it, indeed, we owe that vast collection of antiquarian book knowledge of which writers like Dibdin are the chief exponents. John Hill Burton's *Book-hunter* is one of the most entertaining studies in this by-way of bibliography, and may be recommended for reading to every student of the art. P. H. Fitzgerald's *Book Fancier*, as well as the works of

W. Carew Hazlitt, Henri Bouchot, Léon Gruel, and others, are like good examples of this form of bibliographical writing.

The annals of book-hunting naturally center chiefly about the collection and description of rare books. The quality of rarity, as applied to books, may be either absolute or relative. If of a book (or an edition) only a few copies are known to have been printed or to be extant, then the rarity of the book is absolute. If, however, there are many copies of the book, but they are rarely met with in the open market, their rarity will be only relative. The following list comprises the various kinds of books that are ordinarily regarded as rare:

1. Works published in many volumes, or highly illustrated, which, because of their high price, are rarely ever acquired by private persons.

2. Pamphlets and other ephemeral publications that are soon lost unless they find a home in public libraries.

3. Works of which only a few copies are printed.

4. Works which treat of subjects that are touched upon by but a few writers, such as books in little-known languages or dialects; histories of particular cities, institutions, etc.; genealogies of private families; catalogues of libraries; and private controversial writings and polemics of authors.

5. Works which are left imperfect by their authors.

6. Privately printed books.

7. Works published in out-of-the-way countries or localities.

8. Editions the greater part of which have been destroyed by accident.

9. Works which for religious, moral, or political reasons have been prohibited, confiscated, suppressed, or destroyed.

10. Incunabula, i.e., books printed before the year 1500.

11. Editions of the classics published by the famous printers of the sixteenth century.

12. Uncastrated or unmutilated editions of works that have since been issued in corrected or mutilated form.

13. Editions printed from special type, or on special paper or other material, particularly if only a few copies have been struck off.

Histories of the art of printing.—Most histories of the art of printing are at the same time contributions to bibliography, for the simple reason that the early printing had to do altogether with books. There are, besides, a number of bibliographies that are devoted exclusively to the history of books as products of the typographic art. These consist mainly of catalogues of incunabula and accounts of the productions of famous early presses.

Hain's *Repertorium bibliographicum*, published at Stuttgart, 1826–38, in four volumes, is the most important bibliography of incunabula. It is an author catalogue, arranged in alphabetical form, in which the books are fully and accurately described. The symbols used, however, are rather puzzling. An index to the names of places and printers mentioned in the work was issued by

Burger in 1891. In 1895–98 W. A. Copinger issued a supplement of additions, corrections, etc., and in 1905–11 a further supplement, in seven volumes, was issued by Dietrich Reichling. References to Hain appear frequently in other bibliographies, and they are generally made to the numbered entries, thus making reference very easy.

Panzer's *Annales typographici* is another valuable bibliography, recording typographical annals from the invention of the art of printing to the year 1536. The arrangement of the entries is by towns and presses. It was published at Nürnberg, 1793–1803, in eleven volumes, and is at the present time a very costly work.

Other notable catalogues of incunabula are: Pollard's *Catalogue of Books, Mostly from the Presses of the First Printers . . . . Collected by Rush C. Hawkins, ... Deposited in the Annmary Brown Memorial at Providence, Rhode Island*, Oxford, 1910; Pollard's *Catalogue of Books Printed in the XVth Century, Now in the British Museum*, in progress; Miss Pellechet's *Catalogue générale des incunabules des bibliothèques publiques de France*, Paris, 1897 (continued by Polain), in progress; Proctor's *Index to the Early Printed Books in the British Museum*, London, 1898–99, 4 vols.; Campbell's *Annales de la typographie néerlandaise au XV siècle*, The Hague, 1874–89, 4 vols.; Sinker's catalogue of those in Trinity College, Cambridge; and those of miscellaneous collections, such as Dibdin's *Bibliotheca Spenceriana* and the catalogue of Klemm's library, which was rich in incunabula.

Mention must also be made of the bibliographies of books printed at the early presses, such as those of Aldus, of Stephanus, of the Elzevirs, of Plantin, of Caxton, of Foulis, and others.

Subject and class bibliographies.—Bibliographies of special subjects, literary forms, and classes of books constitute probably the greatest portion of bibliographical literature. A bibliography of a subject is to the literature of that subject what an index is to a book. It shows the extent of that literature and the amount of work that has been bestowed upon it. It brings together scattered fragments of book knowledge and makes them readily accessible. Next to having knowledge is knowing where to go for it, and the only enduring guide in that direction is a bibliography.

Bibliographies of this sort may be either comprehensive or selective. In the first case they serve primarily a historical purpose; in the second case, a didactic purpose. A good subject bibliography prepares the ground for the historian, author, or teacher, who, with this as a guide, proceeds to the elaboration of the work in hand. He expounds the results by writing or by word of mouth, and delivers them to the world so that they may influence those who care to listen or to read. Nowadays, also, a treatise on almost any subject is considered incomplete if it does not furnish a bibliography of the subject, not merely as an evidence of the author's industry, but largely as a help to the student for further study. Such bibliographies are ordinarily the work of the author of

the treatise, who is as often as not an amateur in the art of bibliography. A list of sources and authorities consulted in the preparation of a work is often appended to the work and labeled a "bibliography" of the subject. This is very frequently a downright misapplication of the term. For, unless proper restraint is exercised, the list is apt to extend itself unduly and to include works that are not strictly concerned with the subject in question.

Guides to best books, outlines of courses of study, and library bulletins of various kinds represent the bulk of didactic work among subject and class bibliographies. Of these, manuals and textbooks of literature are especially adapted to the narrative form. Other varieties usually take the catalogue form. Good examples of the latter may be seen in the *Catalogue of the "A. L. A." Library;* Sonnenschein (W. S.), *The Best Books;* Perkins (F. B.) and Jones (L. E.), *The Best Reading;* Acland (A. H. D.), *Guide to the Choice of Books;* Sargant (E. B.) and Whishaw (B.), *Guide Book to Books;* Robertson (J. M.), *Courses of Study;* Baker (E. A.), *Descriptive Guide to the Best Fiction;* Nield (J.), *Guide to the Best Historical Novels and Tales;* Sargent (J. F.), *Reading for the Young;* Leypoldt (A. H.) and Iles (G.), *List of Books for Girls and Women and Their Clubs.*

There is obviously no end to the number of special bibliographies of things, authors, and other subjects that may be compiled; but one division merits particular mention as being of especial importance to the student

of bibliography. That division is the class of reference books known as bibliographies of bibliographies. Peignot's *Répertoire de bibliographies spéciales, curieuses et instructives* (Paris, 1810), Petzholdt's *Bibliotheca bibliographica* (Leipzig, 1866), Vallée's *Bibliographie des bibliographies* (Paris, 1883–87), and Stein's *Manuel de bibliographie générale* (Paris, 1898) are all devoted to the listing of bibliographies on all kinds of subjects. These, with many others, may be found fully listed in A. G. S. Josephson's *Bibliographies of Bibliographies*, second edition, published, first in the *Bulletin*, and concluded in the *Papers of the Bibliographical Society of America.*

Trade catalogues.—Trade catalogues constitute the great bulk of commercial bibliography. Many of them are models of accuracy and compilation. This is particularly true of German trade bibliography. This branch of the art is particularly concerned with prices and publishers of books. Publishers' trade lists and co-operative trade catalogues are ordinarily restricted to the description of books still in print. Lists of out-of-print books offered for sale are usually issued by second-hand book dealers and auction houses.

Some of the leading examples of trade catalogues are: *American Catalogue of Books; English Catalogue of Books; Publishers' Trade List Annual; United States Catalogue;* Lorenz (O.), *Catalogue de la librairie française;* Kayser (C. G.), *Vollständiges Bücher-Lexicon; Book-Prices Current; American Book-Prices Current;* and Whitaker's *Reference Catalogue of Current Literature.*

The information contained in trade catalogues is generally imparted through the medium of abbreviations, many of which are arbitrary and are not intelligible to the uninitiated reader. Lists of the most common of these abbreviations are to be found in the leading bibliographical reference books.

Bibliographical periodicals.—Bibliographical literature in magazine form constitutes a great storehouse of book information, which needs thorough indexing, however, to make it generally useful. The leaders in this branch are undoubtedly the Germans, French, and Italians. The British and Americans do not seem to take to it kindly. In addition to the strictly bibliographical journals, periodicals of all sorts very often devote more or less space to bibliography, chiefly in the shape of notices and criticisms of new books.

Book advertisements.—Book advertising is a branch of bibliography and at the same time a phase of advertisement writing. It may take the form of news items or of display advertisements. Its object is to give publicity to books in order that they may be bought and read. Its treatment of book description is naturally *ex parte*, and should always be regarded in that light by the public.

Book reviews.—Book reviewing is the province of the literary critic. It finds a place in all newspapers and magazines that devote all or part of their space to literature. As an aid to the selection of books, its value is determined by the literary standing of the journal and the reputation of the reviewer as a literary critic. Book

reviewing is all too frequently the merest hackwork of men who could not, to save their lives, write the book on which, with anonymous assurance, they dare to sit in judgment. However, there are quite a number of experts among book reviewers, and they do good work; the bad or indifferent work is done by literary hacks or men and women who review books merely to pass the time and add a few dollars to their weekly incomes.

Library catalogues.—Printed catalogues of large public libraries and of small special libraries are useful contributions to bibliography. They are in the nature of inventories of particular collections of books, and serve the purpose, therefore, of finding-lists for the library and the public. Catalogues intended for the use of the public should be framed to meet the reading needs of that same public, and should not contain any bibliographical details that are not instrumental to that end. For official use in the internal administration of the library, various bibliographical details need to be recorded, but it is wrong to impose them upon the reading public, which does not ordinarily care to know about them and might even conceivably be needlessly puzzled thereby.

For the internal administration of a library of any size, the following book records or catalogues are usually kept: book-order record; accession record; shelf-list record; and analytical index. The book-order record lists the books ordered for purchase and records the facts connected with their purchase. The accession record is a chronological list of books arranged in the order of their

addition to the library, together with pertinent facts relating thereto. The shelf-list record is a perpetual inventory of the books in the possession of the library, the entries of which are arranged in the same order as the respective books on the shelves. The analytical index (variously termed index catalogue, analytical catalogue, and dictionary catalogue) is a reference list of headings, indexing the authors, titles, subjects, and literary forms of the books in the library, and serving the purpose of an index to the entire book collection in the same manner that the index of a book serves as a guide to the contents of that particular book. The peculiarity of these four tools of library administration is that they are essentially private in character, and not primarily intended for the general public. They may consequently revel in all sorts of signs, symbols, and abbreviations, these being regulated solely by the needs of the library.

Indexes to literature.—A great deal of useful information contained in books and periodicals is not readily accessible, for the reason that it is buried among a lot of other material. The means whereby this information is made available for ready reference is indexing. Indexes, therefore, are properly to be regarded as contributions to bibliography, for they describe the contents of books minutely for reference.

Indexes are compiled for single books, and also for sets of books, usually periodicals. The former are as often as not wretched pieces of work. The latter are ordinarily the work of professional indexers, and enjoy a

well-merited reputation. Notable examples are: Poole's *Index to Periodical Literature; The Readers' Guide to Periodical Literature; The A. L. A. Index to General Literature; The Annual Literary Index;* the Boston Book Company's annual *Dramatic Index;* and the *Catalogue of the Royal Society.*

Handbooks of literary curiosities.—A large and important department of bibliography concerns itself chiefly with the curious or out-of-the-way information about books. These bibliographical works are of various kinds: for instance, dictionaries of anonymous and pseudonymous works, and lists of prohibited and expurgated books. They follow the many unexplored or partly explored by-paths of literature, and will very often prove to be useful and entertaining to the student.

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